

from the head of department

I write this just as I take over as Head of the Department of Music, my appointment more or less coinciding with the final completion of the department's submission for RAE 2008. Although many in the HE sector continue to be at best ambivalent about the entire RAE process, it remains an important part of both the departmental profile and our funding, and so a great deal of work has gone into making our submission as strong as possible. This work has been particularly undertaken by my predecessor Keith Potter, to whom I would like to pay tribute and offer thanks on behalf of the department. We will not know the outcome of these labours until the end of 2008, but it is clear from the broad range of materials submitted, and their overall quality, that we retain a robust and diverse departmental research environment.

The next RAE will be in 2014, and while we must never become driven by its requirements, it will inevitably remain in the background of our activities. It is too early to say quite how 2014 will be managed, but at this stage it appears that greater emphasis will be put on the amount of research income generated by departments, and on the number of students successfully completing PhDs, in addition to the continuing peer review of staff research outputs.

But that is several years away, and this represents a good time, therefore, to take stock of our position, to consider how we build on and develop current strengths, identify where we might seek new opportunities, and ask what we want the research profile of the department to look like in the future. Over the next few months the academic staff as a whole, and the research committee in particular, will be reflecting on these questions. They will be supported in these deliberations not only by myself as Head of Department, but also by Professor Keith Negus, who has now taken on the role of Director of Research within the department.

The nature of our research culture is inevitably driven by the interests of students and staff, and so I take this opportunity to draw attention to the appointment of our latest member of full-time staff, Dr Barley Norton, who joins us in February from the University of Roehampton. Dr Norton's particular interests are in the music of Vietnam, and his book entitled *Songs for the Spirits: Music and Mediums in Modern Vietnam* will be published early in 2008. Dr Norton will replace Professor John Baily, who retires in August 2008. We will not be losing John entirely, however, and we hope that he will continue to play a role in the department via the ongoing activities of the Afghanistan Music Unit, among other things.

Stephen Cottrell

Centre for Contemporary Music Cultures

CCMC hosted talks by Professor Michael Chanan ('Film and the Musical Icon'), Geddes Yates ('Trinidad Steelband and Carnival: A Movement for Social Change') and Reem Kelani (Sprinting Gazelle: Researching and Performing Arabic Music in the West'). The Centre also launched John Baily's new film 'Scenes of Afghan Music: London, Kabul, Hamburg, Dublin', followed by a reception in the Senior Common Room (see report of Afghanistan Music Unit for further details). The British Forum for Ethnomusicology, in collaboration with CCMC, held a one-day conference on 'Ethnomusicology and the Culture Industries', convened by Dr Stephen Cottrell, with Professor Martin Stokes as keynote speaker and Professor Keith Negus as respondent. The conference, held on 10 November 2007, successfully brought together aspects of popular music studies, contemporary music studies and ethnomusicology. The programme for Spring Term is organised by Keith Negus, see separate notice.

Afghanistan Music Unit

Head of AMU John Baily spent many hours video editing in the Media Services Centre, working on a new film 'Across the Border: Afghan musicians exiled in Kabul', using footage shot during his visit to Peshawar, Pakistan, in 2000, when the Taliban were still in power in Afghanistan, a time when music was banned and musicians outlawed. This film is Part 1 of the Quartet of Afghan Music Films which is coming to form a major part of AMU's research output. Part 2, 'Tablas and Drum Machines: Afghan music in California' has just been published by Goldsmiths in a run of 100 DVDs. Part 3, 'A Kabul Music Diary' was published by Goldsmiths in 2003, and Part 4, 'Scenes of Afghan Music: London, Kabul, Hamburg, Dublin' should be published soon. This last film is one of the research outputs from Baily's AHRC Diasporas, Migration and Identities grant for research on Afghan music in London. Baily has also held a number of workshops for teaching the rubab at Goldsmiths, and it is envisaged that the teaching of performance will become an important part of AMU's work in the future.

John Baily

Research leave report

You may have missed my presence around the campus this past semester. For the duration of the autumn semester I have been a visiting scholar in the Critical Intermedia Laboratory at the School of Creative Media, City University of Hong Kong. My role has been to help them develop a focus on sonic art and sound installation, an emerging interest that has already been set in motion by Linda Lai and Cedric Maridet.

I have also been engaged in a number of research projects during my time in Hong Kong, in particular continuing field recording work, of which I have been working on and off in Hong Kong since 1998. On this occasion I have been exploring underwater recording using a hydrophone, throughout the waters of Hong Kong, and natural history recording in and around Mai Po, a designated Wetland of International Importance under the Ramsar Convention managed by the WWF. This site is particularly dramatic during winter as an impressive array of migratory birds rest and refuel on their vast journeys. A quarter of the world's population of Black-faced Spoonbill reside there. In retrospect I was very lucky to have managed to get any recordings done there in such an important place, as the night before my last visit, Mai Po was suddenly closed for 21 days due to a dead bird found with the H5N1 virus 3km from the site. This is ominously reminiscent of my soundscape work on Dartmoor (*Sounding Dartmoor 2000-2*), which was hampered by the Foot and Mouth outbreak.

As well as my work at City University, I have been sharing my knowledge of soundscape studies with the Department of Geography & Resource Management at The Chinese University of Hong Kong and with the Government of Hong Kong's Environmental Protection Department, who are keen to explore ways to shift an emphasis from noise abatement to soundscape awareness. Finally, I have also been catching up on some pressing writing including completing chapters for *Ashgate Research Companion to Experimental Music* and the *Reader in Theatre Sound and Aurality* (Palgrave), plus some embarrassingly overdue books and CD reviews.

John Drever

Publications and recordings

Craig Ayrey

'Pousseur's *Scambi* (1957) and the new problematics of the open work', *The Scambi Project*, www.scambi.mdx.ac.uk/documents, November 2007.

John Baily

'Tablas and Drum Machines: Afghan music in California', DVD (55 mins), published by Goldsmiths.

John Drever

'Phonographies of Glasgow: Underground' (1999), CD *Drift: Resonant Cities*, co-curated by Robert H. King, New Media Scotland, 2007.

'Nostophonics: Approaches to Grasping Everyday Sounds from a British Perspective' in Bandt, R., Duffy, M. and MacKinnon, D. (eds.), 2007. *Hearing Places: Sound, Place, Time and Culture*, Newcastle, UK: Cambridge Scholars Publishing, pp. 161-173. (ISBN: 1-84718-255-0)

Rachel Foulds

'Mikhail Ivanovich Glinka, Waltz Fantasia: Preface', in *Waltzerfantasie: Study Score 694*, (Muenchen: Repertoire Explorer, Hoeflich, 2007).

'Masculinity Versus Femininity: An Overriding Dichotomy in the Work of Soviet Composer Galina Ustvolskaya', in *Gender: Power and Authority: Esharp Online Journal*, 9 (University of Glasgow, July 2007).

Alexander Ivashkin

Rostropovich (Tokyo: Shunjusha Publishing Company, 2007). 280 pp. ISBN 978-4-393-93518-7

Review of Fairclough, Pauline. *A Soviet Credo: Shostakovich's Fourth Symphony* (Ashgate, 2006). *Slavonic and East European Review*, October 2007, pp. 16-18.

'Radius Solis', *Three Oranges*, 14. November, 2007, pp. 25 –7.

'Podsolnukh [Sunflower]. Rostropovich in memoriam', *Muzykal'naya Academia*, 2007/3, pp. 1-8.

'Rostropovich Remembered', *The Strad*, December, 2007, pp. 54-5.

Recordings

Alexander Ivashkin plays Schnittke. Chandos, CHAN 241-39, 2007 (Double CD).

Hommage a Anna Akhmatova. (includes *Beethoven - Sonata op 102, No 1*; *Bach - Solo cello Suite No 2, BWV 1007*, *Kancheli - ' Nach dem Weinen' (World premiere recording) , Shostakovich – Cello Concerto No 2*). Ode, New Zealand/Australia, 2007.

Due Celli (music by Pergolesi, Vivaldi, Boccherini, Boismortier, Mozart, Schnittke) with Natalia Pavlutskaya. Ode, New Zealand/Australia, 2007.

Keith Potter

'An Introduction to Peter Hope', liner notes for the CD, *The Peter Hope Collection*, Mozart Records MR31206/LC 4374 (2007).

Keith Potter, Geraint A. Wiggins and Marcus T. Pearce, 'Towards Greater Objectivity in Music Theory: information-dynamic analysis of minimalist music', *Musicae Scientiae*, 11/2 (2007), pp. 295-324.

'1976 and All That: minimalism and post-minimalism, analysis and listening strategies', keynote lecture to the First International Conference on Music and Minimalism, published on the website of the new Society for Minimalist Music, www.musicminimalism.org (launched November 2007).

Anthony Pryer

'Approaching Monteverdi: His Cultures and Ours', in John Whenham and Richard Wistreich, eds., *The Cambridge Companion to Monteverdi* (Cambridge: Cambridge University Press, 2007), pp. 1-19.

Tara Wilson

'Au-dela du son et du silence: Le Post-Minimalism Russe Comme Ideologie et Pratique' (Beyond Sound and Silence: Russian Post-Minimalist Music as Ideology and Practice), *Revue Musiques Nouvelles*, 1 (2007).

Entries for the *New Grove Dictionary of Music and Musicians* (Online) (Oxford University Press, April 2007): Alexander Aronovich Knaifel (b. 1943), and Sergei Anatolievich Zagny (b. 1960).

'Binomial Theory as Sound and Structure: The use of Pascal's Triangle in the Works of Sergei Zagny', *Muzikalnaya Akademiya*, 4 (2007).

Conferences, performances, and other media

John Baily

'Fusion and Confusion in the Making of World Music Recordings', paper read at the CHARM Conference, Royal Holloway, 14 September 2007.

Concert of traditional and classical music from Afghanistan, Yusuf Mahmoud's Afghan Music, at St Ethelburga's Centre for Reconciliation & Peace, John Baily, Kabuli rubab and Herati dutar, with Veronica Doubleday, vocal and daireh, and Yusuf Mahmoud, tabla, 26 October, 2007.

Stephen Cottrell

Convener and chair of panel on 'The Past is Another Country: Recorded Sounds and Recording Practice in Ethnomusicology and Beyond' including paper on 'Ethnomusicology vs. Phono-musicology: The Shifting Boundaries of Musicological Discourse' at CHARM/RMA Annual Conference, Royal Holloway College, 14 September 2007.

Convenor of British Forum for Ethnomusicology Conference on 'Ethnomusicology and the Culture Industries', Goldsmiths College, 10 November 2007.

'The Saxophone as a Global Symbol and Icon', invited address given at The Centre for Global Studies, Multimedia and Popular Music Studies, City University, 15 November 2007.

John Drever

'Topophonophilia: the rapport between place, space, sentiment and sound', School of Creative Media, City University of Hong Kong; The Department of Geography & Resource Management, The Chinese University of Hong Kong.

Alexander Ivashkin

Performances as conductor

Ives, Mahler, Prokofiev. Goldsmiths Sinfonia and chorus, Goldsmiths Great Hall, London, 5 October, 2007.

Schnittke, Karaev, Ives, Mendelssohn-Korngold, Azerbaijan State SO, Baku Philharmonic Concert Hall, Azerbaijan, 9 November, 2007.

Performances as cellist

Beethoven, *Triple Concerto*, Berliner Sinfoniker (Martin Panteleev, conductor), Amsterdam Concertgebouw, Great Hall, 17 October, 2007.

Jeremy Peyton Jones

Halelujah (2007) for solo voice and unaccompanied choir. World premiere given by The Elysian Singers conducted by Antony Pitts, St Stephen, Walbrook, London, 17 October 2007.

In Memoriam Gat and Brodzsky (2007) for solo harpsichord. Commissioned by Jane Chapman. World premiere by Jane Chapman, King of Hearts, Norwich, 20 October 2007.

Keith Potter

Pre-concert talk, with Robert Worby, on Philip Glass's *Music in Twelve Parts*, Barbican Centre, London, 21 October 2007.

Anthony Pryer

'Monteverdi's *Orfeo*' thirty minute interview for the 'West End' programme on the BBC World Service Russian Section to commemorate the 400th anniversary of Monteverdi's opera, 15 December 2007.

Tara Wilson

'What You Hear is What You Get: Russian Post-Minimalist Music as a Semiological Dialectic?', paper at the First International Conference on Music and Minimalism, University of Bangor, September 2007.

Michael Young

Adderley, P. & Young, M. 'Here is now and there is sound of the land: Scientific and Sonic Perceptions of the African Sahel'. *Mutamorphosis: Challenging Arts and Sciences*. CIANT/Leonardo International Conference, Prague 2007. Expanded version to appear in the *Leonardo Journal* 2008.

'Au(or)a: Exploring Attributes of a Live Algorithm'. Proceedings of the Electroacoustic Music Studies Network Conference. Leicester 2007. www.ems-network.org

'NN Music: Improvising with a 'Living' Computer'. Proceedings of the International Computer Music Conference, Copenhagen 2007. ICMA 2007. 508-511. Expanded version of by invitation for special issue *Lecture Notes in Computer Science* volume, 'Sense of Sounds', 2008.

Compositions/performances

'Groundbreaking: Past Landscapes in Grains and Pixels'. Collaboration with School of Biological Sciences, U of Stirling, with support of Research Council. Computer-based generative audiovisual installation: National Science and Engineering Week, National Museum of Scotland. 9-15 March 2007. Shunt Vaults, London Bridge June 2007; Event 3 Festival: 'Unsafe Distance' (Mutamorphosis Conference). Old Stone Bell House, Prague 8-11 Nov. 2007.

NN Music System. Generative improvisation system written in Max/MSP. Performances with system: 'Piano_prosthesis' Kate Ryder, piano, Center for New Music and Audio Technologies at UC Berkeley April 2007; Young, piano, Digital Resources for the Humanities and Arts Conference, Dartington 2007 & International Computer Music Conference. Copenhagen 2007.

Soundscape for John Goto's New World Circus. Surround sound DVD 5.1 audio, 30 minutes. Output: Continuing installations throughout 2007; Stephen Lawrence Gallery, London; U of Brighton Gallery; Ovada Gallery, Oxford; Rugby Art Gallery and Museum.

Events in term 2, 2008

Music Research Forum

Term 2, 2007-08

Tuesdays, 17.30-18.30, RHB 137a

- 22 January Professor Frank Dobbins (Visiting Professor): 'A Song-book for a 16th-century Royal Mistress '(BL Ms Harley 5242)'.
5 February Dr Barbara Eichner (Goldsmiths), 'The 'Land with Music': Nationalism, Historicism and German Musical Culture in the 19th Century'.
26 February Rachel Foulds, Adriana Minou, and Klimis Voskidis: Goldsmiths PGR students present their current research.
11 March Andri Hadjiandrou, Elena Mitella, and Drosostalitsa Moraiti: Goldsmiths PGR students present their current research.

Convener: Craig Ayrey (c.ayrey@gold.ac.uk)

CENTRE FOR CONTEMPORARY MUSIC CULTURES (CCMC)

Term 2, 2008

Tuesdays 17.30, RHB 137a

15 January

Francis Silkstone, 'Synergies and Conflicts: A Composer's Critique of Recent Intercultural (Western-Indian) Music'.

In this talk Francis Silkstone will offer a critique of works by Shankar, Chaurasia, Riley, Cage, Cuni, Glass and Nyman with the aim of raising questions about the appropriate frameworks for evaluating intercultural compositions. In doing this he will be drawing on his five-year project *Intercultural Composition: Arranging Marriages Between Western and South-Asian Art Music*.

29 January

Jason Toynbee, 'Bob Marley as Musical Translator'.

Jason Toynbee will discuss how Bob Marley's creative skill lay in his ability to translate musical materials. Bringing themes, textures and rhythms from R and B, Jamaican mento, show tunes, rock (the list is long) into his own work Marley produced a synthesis that was not merely 'hybrid', but involved the recognition and mediation of Otherness for Others.

19 February

Martin Cloonan, 'New Labour and the Music Industries: From Britpop to Brown'.

In this talk Martin Cloonan draws from his recent book *Popular Music and the State in the UK* to examine how the popular music industries and government have interacted since 1 May 1997. In doing so he explains why a Government more committed to free market economics than any of its Labour predecessors became the most interventionist in an area that has often been seen as the epitome of a free-market art form.

4 March

John Street, 'From Rock Against Racism to Live8: Musicians, Music and Mobilization'.

Taking two contrasting examples (Rock Against Racism and Live8) John Street will consider how political action is connected to music. Through this he will offer a critique of the different narratives presented in popular history, social movement theory, political ideology and popular music studies.

Free Admission: All Welcome

For further details contact Keith Negus (k.negus@gold.ac.uk)

CRM International Series, term 2 2008

Council Chamber, Deptford Town Hall

24 January

6 pm: Professor Leonid Bobylyov (Moscow State Conservatoire) will talk about his own music and music by new generation of Russian composers.

7pm – Lenid Bobylyov plays his own piano compositions

31 January

6 pm: Dr Levon Hakobian, ‘Stylistic Plurality and Gnosticism, Unity of Style and Orthodoxy: the Dialectics of Spirituality in Late Soviet/Early Post-Soviet Music’.

7pm: Recital: Stjepan Hauser, cello; Anton Lyakhovsky, piano

Rakhmaninov – Sonata for cello and piano

Shostakovich – Sonata for cello and piano

21 February: Remembering Slava: Mstislav Rostropovich in memoriam

6 pm: Larissa Chirkova (Curator, Mstislav Rostropovich Archive in St Petersburg) , Lilian and Victor Hochhauser (Rostropovich’s impresarios in London since 1970s) and Irina Schnittke (pianist, Rostropovich’s friend and colleague, the widow of the composer) in conversation with Alexander Ivashkin.

7 pm: Recital: Irina Schnittke, piano/Alexander Ivashkin, cello

Prokofiev – Sonata for cello and piano (1949), premiered by M. Rostropovich

Shostakovich – Moderato (1934)

Shostakovich Sonata for cello and piano op 40

Rostropovich – Humoresque, op. 5

Schnittke – Sonata for cello and piano No 2 , 1992 (dedicated to M. Rostropovich)

Schnittke - Epilogue from ‘Peer Gynt’, 1991 (dedicated to M. Rostropovich)

13 March: Alfred Schnittke in memoriam (10th Anniversary of his death)

6 pm: Dr Gavin Dixon, ‘Beyond Good and Evil? Discourses on Morality in Schnittke's Third Symphony’.

7 pm: Drosostalitsa Moraiti, piano

J.S.Bach-Fantasia and Fuga in A minor

Berg- Sonata Op.1

Rachmaninov- Etude Tableaux Op. 39, A minor

Rachmaninov- Etude Tableaux Op. 39, E flat minor

Schnittke- Sonata No. 3

24 April: East meets West

6 pm: Faradzh Karaev, ‘Paradox of Logic and Logic of Paradox’. The Russian–Azeri composer and Professor of composition (Moscow State Conservatoire) will talk about his music and Eastern elements in it .

7 pm: Concert: Music by Faradzh Karaev. Played by the composer in collaboration with Goldsmiths students.

1 May: Galina Ustvol'skaya (1919 – 2006) in memoriam

6 pm: Rachel Foulds, ‘Galina Ustvol'skaya, the Znamenny Raspev and the Greek Connection’.

7 pm: Recital : Elena Nalimova, piano. Piano and chamber works by Galina Ustvol'skaya.

Convener: Alexander Ivashkin (a.ivashkin@gold.ac.uk)

Postgraduate Research Day

Saturday 9 February 2008, Small Hall, Goldsmiths College

Textualised Music: Mute Texts Inside/Outside Music

The topic of this research day is intended to encourage the investigation of areas beyond conventional notions of music and text (in song and opera) to encompass music in which texts are complicit or implicit in music, as for example in composers' titles, programme notes, or texts provided in the score but unstated in performance. Participants will include Dr Craig Ayrey, Roger Redgate, Dr Carola Nielinger (Visiting Fellow), Dr Panos Ghikas, and Tara Wilson.

Admission free. Enquiries to Craig Ayrey (c.ayrey@gold.ac.uk)

Awards and grants

Congratulations to **Dr Andrew Pink** for the award of PhD for a thesis entitled 'The Musical Culture of Freemasonry in Early Eighteenth-century London' (Goldsmiths University of London, 2007).

Dr Michael Young has been granted the following financial support for two projects:

1. AHRC Award. £43k. Project Award for Museums and Galleries in Higher Education. This grant supports archiving of the Daphne Oram Collection, acquired by the Department in the summer. The paper archive is currently being catalogued and some contents digitised for access via the library's CALM system. The substantial tape collection (over 400 reel-to-reel tapes) is currently being digitised both for preservation and access. The grant supports two fractional research assistant posts, held by John Lely and Phil Hallett. Ian Stonehouse is technical director for the project and I am prime investigator. We hope that the collection will be a valued research resource and the potential basis for further research funded projects. Thanks are due especially to Mick Grierson, (AHRC Fellow in the Creative and Performing Arts) and Phil Hallett (Sonic Arts Network) for developing this project.

2. Research Councils UK grant: awarded to Dr Michael Young and Dr Paul Adderley (U of Stirling) to support continued development of the 'Groundbreaking' audiovisual installation and an accompany-ing exhibition. To be shown as part of National Science Week, March 2008.

research committee, department of music, 2007-8

Keith Negus (Chair), Alexander Ivashkin, Roger Redgate, Stephen Cottrell.

Departmental research funding

The Department has a small fund for research projects and conference fees. All kinds of research work (including composition and performance) qualify. Applications are welcome from MPhil/PhD students. Application forms, together with a set of guidelines, are available from the Department Office. You should give a full statement of fees and costs and state whether you have applied to other sources for funding. Incomplete applications will be either rejected or returned for clarification and will be considered only at the next meeting. Under no circumstances should you rely on the Department to fund large or speculative projects, nor should you expect that the Committee will grant the full amount you apply for. Applications are reviewed by the Committee once each term. Last-minute, late, and retrospective applications will not be considered. If you have any queries please contact Professor Keith Negus, Chair of Research Committee (k.negus@gold.ac.uk).

Deadline for applications in Term 2: Tuesday 5 February 2008

deadline for research news, may 2008

Monday 7 April 2008

editorial address and advice to contributors

Contributions from staff and postgraduate research students are welcome, but are accepted only by email. Attachments should be sent as RTF files, and their content copied into the body of the email.

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